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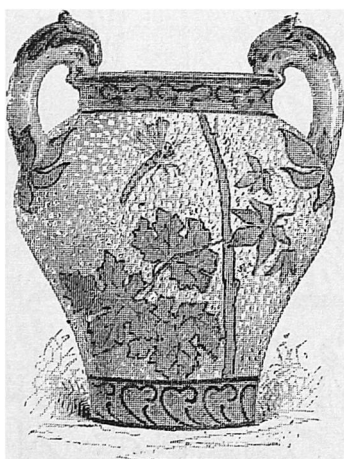
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HINTS ON LANDSCAPE PAINTING.



POTTERY VASE, PAINTED BY
MDE. MOREAU-NÉLATON.

FIRST transfer or trace the outline of the model and make the sky. If it be even it can be shaded by making it darker at the top, and the putois may be employed. If a sky with clouds is to be made, it must be observed from which direction the light comes; that is, from the right in the model. The clouds may be darkened by black gray. Supposing we have a roof of red tiles

covered with moss. Paint the latter first with a general layer, and afterward with short strokes of the brush in the direction of the tiles, trying to produce a flat tint, but leaving spots with grays and browns imitating the accidents of old roofs. Carefully avoid the running of the colors. We will suppose chimneys of brick covered with plaster, and that in some places the plaster has fallen off; they can be painted with brown red and gray, with a little ivory yellow in the light spots. A chimney of simple stone may be painted with gray and iron violet, or gray and ivory yellow. The house itself, which we will say is plastered, is painted with ivory yellow mixed with gray, and sometimes a little ochre to warm the tones.

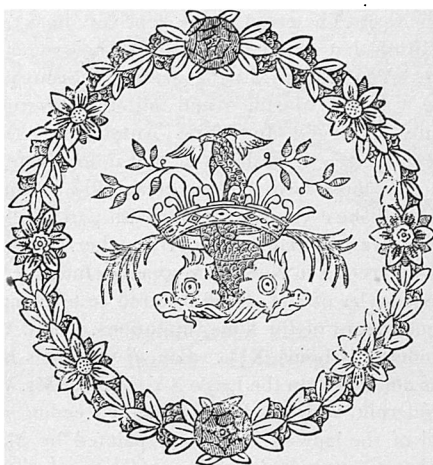
Large stones lean against the house to the right near a bush (apple green and ivory yellow, with a little bit of dark green in the shadow); we will paint them in nearly pure iron violet mixed with a little ochre. To the left are some pieces of wood, which are painted in brown bitume with a few vigorous touches in the shade. The ground is painted in the light parts in ivory yellow with ochre; in the shadows, to the left, add brown bitume and a little black.

The ground will be darker in the foreground than in the distance. A road stretches across the scene; it will be lighter than the rest of the ground. The grass near some trees to the right will be painted in grass green No. 5, and, where it is faded, with touches of brown green. The trees to the right we will wash with a general apple-green tint, intensified more or less according to the shadows. While this tint is drying we make some trees to the left in the distance, using green blues and carmine, strengthening them with apple green. Masses of foliage in the distance may be shaded with a little deep blue green. Blue greens, very light, tinted with capucine red, are used for the horizon; a touch of purple with chrome green and a little silver yellow and black gives a hazy, distant effect. Returning to the trees to the right, we make the foliage with little strokes of the brush in the direction of the leaves. In the light parts mix green No. 5 (grass green) with mixing yellow. The shadows will be made with browns—brown green, brown bitume,

If a landscape be made giving more importance to the trees, the leaves in full light will have sometimes blue gray tints. When they are seen transparent in the sun, warm yellow tones may be employed.

"FIAMMETTA."

THIS charming head may be reduced in size if desired, and in painting the actual pen-and-ink handling is not to be copied either in background or figure. The



OLD SINCENY PLATE, WITH THE ARMS OF THE
DAUPHIN OF FRANCE.

background is to be made considerably darker than the hair, and is to be a warm, soft blue gray with a purple quality in the darker touches. The costume is rich crimson velvet with bows of cream-colored satin on the sleeves and old white lace around the neck. The hair is a beautiful light reddish gold, and the complexion of a fair ivory whiteness, with a soft rose flush in the cheeks and warm pink lips. The eyes are deep blue gray, and are surrounded by delicate purplish shadows. The leaves in the hair are light olive green.

Begin by sketching in the design very lightly with a

the features with a tint made by mixing sky blue, ivory black and flesh red No. 2, in equal parts. This tone is also used for the shadows. For the eyes use sky blue shaded with ivory black. For all the high lights in the white lace and satin the china is left clear, and the shadows are painted with ivory black and sky blue, adding a little ivory yellow in the half-tints. Paint the hair with yellow brown shaded with sepia, and do not blend, but use the brush in long touches so as to indicate the direction of the silky locks. For the crimson velvet dress use deep purple and shade it with the same. A little carmine may be washed over the highest lights. Paint the leaves in the hair with grass green and mixing yellow. In the deeper touches of shadow add a little brown green.



OWARA VASE, BY "KAPPA."

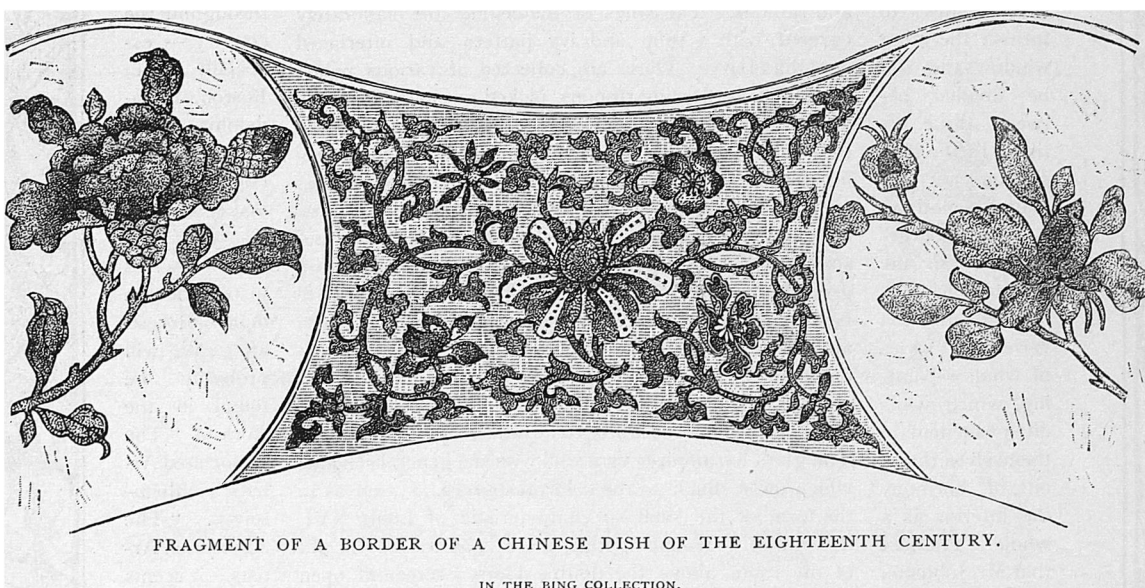
(FOR WORKING DESIGN, SEE SUPPLEMENT
PLATE 624.)

THE PLATE AND OWARA VASE DESIGNS.

The pleasing design of "Wild Grapes," by I. B. S. N., for a dessert plate (Supplement Plate 623), is to be painted in monochrome, using delicate green for the coloring. Place the decoration for the centre of the plate directly on the white of the china, without any background. Mix grass green and mixing yellow for the coloring of the grapes, shading with brown green. Use grass green for the stems, shading with brown

green. Let the tinting of the leaves in the border decoration be in very delicate green, using the same coloring as for the grapes. Treat the leaves of the grapes in varied greens. For the shadow touches behind the blossoms use brown green. The narrow lines on the rim can be in gold or in brown green.

In painting Kappa's design of "Lady's Slipper" for an Owara vase in ivory white ware (Supplement Plate 624) use for the flower a light wash of purple No. 2, outlining and veining with the same color. The color in



FRAGMENT OF A BORDER OF A CHINESE DISH OF THE EIGHTEENTH CENTURY.

IN THE BING COLLECTION.

lead-pencil. It is also well to go over these outlines with light red brown, using a fine brush. First paint the background, and wash in a tone made by mixing two parts of sky blue to one of ivory black. Use sufficient oil to blend the colors softly into the white china at the edges where the tone grows lighter. The flesh is painted with ivory yellow and flesh red No. 2, mixed in the proportion of two parts yellow to one of red. Make this tint rather light, and deepen the color in the cheeks and lips later by adding more flesh red. Outline

this flower is deepest near the opening of the sac and lightest close to the stem, where it is almost white, with a faint greenish tint. For the sepals, which are darker near their tips, use sepia, shading with dark brown. For the leaves, the stems, and the leaflet that caps each flower, add brown green to apple green, shading with brown green. The background may be white clouded with gold, or it can be tinted with celadon. The flowers vary in color, some being almost white with purple veins, while others are bright rose purple.



THE FIAMMETTA OF BOCCACCIO. DRAWN BY JULES LEFEBVRE FROM HIS PAINTING.

(FOR SUGGESTIONS FOR TREATMENT, IN CHINA PAINTING, SEE PAGE 108.)